

Highlights

The collection presentation
of Design Museum Gent

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13 Models from the Past for the Future

Museum of Models



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Caster

[0745]



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Sideboard

[3378]



24

**Panel
with tracery**

[0832]



26

**Louis XVI
arm chair**

[0907]



28

Cloisonné vases

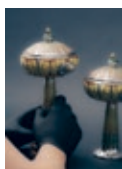
[1241]



32

Vide-poche

[1506]



34

**Monnaie
du Pape**

[1452]



38

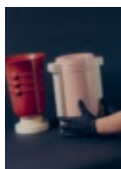
Les Guirlandes

[0909]

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42
Hunting table
[0039]



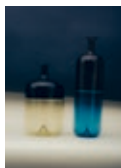
44
**Vases 'no. 1352'
and 'no. 1343'**
[2023-0002 & 2023-0003]



46
Bahia Denim
[2018-0016]



50
**Études
d'animaux**
[1H16]



54
Bolle
[2002-0024 & 2002-0025]



56
Digital Craft
[2021-0017]



60
Touch Object
[4675]



62
Chantilly
[1980-0297]



64
Plaza
[1985-0061]

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Caster

ca. 1775–1814

Philipus Ignatius Dieryckx, BE

pewter

16 × 7 cm

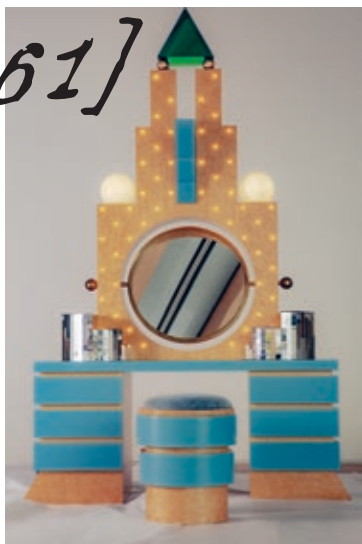
The collection at the Museum of Models was organised by material and technique. This caster for sugar or spices was part of the metalwork section, where visitors could see all kinds of objects in pewter, copper and bronze. Until well into the nineteenth century, pewter was a popular material for tableware. After that, it gave way to earthenware, porcelain and glass, and pewter came to be used mainly for decorative objects. Philipus Ignatius Dieryckx ran one of the most important pewter foundries in Ghent.

[0745]



1981
Michael Graves for Memphis
IT
plywood, bird's eye maple (veneer), lacquered wood
212 × 153 × 52 cm

[1985-0061]



Compared with the sometimes provocative Alchimia, another postmodern collective of the 1980s, the cultural references in the work of the Memphis group were more subtle. This dressing table by American architect Michael Graves looks like an art deco skyscraper. Graves combines luxurious veneer, blue-green lacquered strips and bling into a surprisingly warm design. Although emphases varied, the common thread running through postmodernism was clear: copying isn't just allowed, but even recommended.







Via Binarii

2019

Unfold

GB, US, TW, TR, IL, BE

earthenware, stoneware, porcelain

18 × 21 × 15 cm (largest teapot)

Via Binarii is inspired by the historic trade routes between East and West along which tea culture spread. Unfold contacted its international network of creators who work with open-source clay 3D printing. Like a chain letter, a digital file for a teapot design started in London and travelled westwards around the world. Each teapot is the result of this digital interaction and of local choices regarding material and technique. This project shows how cultural appropriation in digital form can be a positive story.

[2026-0002]

Fol

ding



London Papardelle

1992 (this example 2005)

Ron Arad

The Gallery Mourmans, BE

woven and polished bronze

107 × 59 × 290 cm (fully rolled-out)

This unusual bronze chair owes its name to the Italian pasta shaped like broad ribbons. We are familiar with bronze as a hard material, but because the covering of the London Papardelle is woven, like textile, it is pliable and relatively supple. It can form waves or be rolled out across the floor like a rug. Roll that rug up, and it becomes a footstool.

[2005-0134]



